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far apart. This thought will probably occur to many on glancing over the illustrations in the volume, when the general resemblances between many of the Missouri vessels and those from Central America and Peru, and the early Asiatic and Egyptian forms, will be apparent; but when the vessels themselves are studied, the method of their manufacture, the peculiarities of their ornamentation, and many little technicalities, will show a far greater divergence in the art itself than is expressed by the simple occurrence of identity in form and the realistic ornamentation common to many nations during corresponding periods of development.

It is hardly necessary to state here that the Missouri pottery was made without the use of the wheel, and is not glazed. Much of it is well burnt, and is comparatively thin and hard. Probably the kiln was not used, and the hardening was done entirely by heating over coals or burning in an open fire. Dr. Evers mentions much of the dark pottery as simply sun-dried, but a series of experiments has led me to the conclusion that this is an error, and that simple sun-dried specimens are very seldom found. The dark-colored vessels are unquestionably very near the natural color of the blue clay of which they are made, but this color is not changed unless the clay is subjected to considerable heat. The slight lustre on the vessels was probably produced by polishing the surface with a smooth stone while the clay was soft, as is still done by many Indian tribes in America.

Much of the Missouri pottery is ornamented by waved lines, circles, stars, and other simple and symmetrical designs, in red, white, and black; but these colors were put on after burning, with a few exceptions, and are only well preserved under favorable conditions. In some of the red vessels the color was burnt in. Common incised lines and designs, and "punch" and "nail" ornamentation, also occur.

The most important and interesting of the vessels are those that are modelled after natural forms which they faithfully represent, such as the gourd-like bottles and shell-like dishes, and those in which the design in ornamenting the vessel is to give the characteristics, if not the form, of fishes, frogs, birds, beavers, panthers, bears, and other animals, as well as of men and women. Of such forms the plates in the memoir give many characteristic examples that are well worth a study.

In this brief notice of the work it is only intended to call the attention of the readers of the REVIEW to the first important memoir that has appeared on the as yet little known pottery of America, and to ask for it the attention which the subject demands. The time has at last come when the antiquities of our country and the remains of former Indian tribes are beginning to receive careful attention, and wild speculations and loose statements are giving way before the accurate presentation of facts. Such memoirs as the present will do much to put the knowledge of the archaeology of America before the public in a proper way, and we can but offer our congratulations to the gentlemen of the St. Louis Academy who have presented a portion of the results of their explorations to the public in this modest, conscientiously written, and well-illustrated memoir. May its reception be such as to secure the publication of the other numbers of the series as proposed.

F. W. PUTNAM.

ART TEXT-BOOKS.

POTTERY DECORATION UNDER THE GLAZE. By M. LOUISE McLAUGHLIN. Cincinnati: Robert Clarke & Co. 1880. 95 pp. Small 4to.



THE author of this little book is widely and favorably known to the lovers of ceramics in the United States by her efforts in under-glaze decoration of pottery. She now presents us with a manual embodying chiefly the results and the salient points of her experience and methods in impasto painting in the Limoges or "Haviland style" under the glaze. It is a modest, straightforward statement, without pretence or show of mystery, and makes a suggestive and encouraging guide-book, containing much information to a beginner, but it is not, and is not claimed to be, a full technical treatise upon the art. It is well written and well printed, and is in general accurate and clear in statement, but it is without a table of contents or an index.

The larger portion of the manual, as would be expected, is devoted to a description of the methods and experiments of its author in painting unglazed faience in vitrifiable body colors, by which she has succeeded in producing effects similar to those seen in the Limoges faience. This art, though by no means occult, was a few years ago comparatively unknown to our potters and painters. The beautifully painted plaques and vases shown by the Havilands and by Doulton at the Centennial were in the nature of a revelation to our artists and the public of the possibilities of painting with vitrifiable colors, in a style as bold and free as is possible upon canvas, and with as brilliant but more durable pigments, permanently fixed and heightened in effect by the transparent glaze, covering them like varnish upon a picture. Much of this success is due to modern chemistry, which has greatly enriched the palette of keramic artists, enabling them to produce chromatic effects before unattainable in the furnace. The distinguishing feature of this kind of decoration, however, does not rest in the colors or in the glaze so much as in the impasto and relief effects caused by the use of clay body mixed with the coloring oxides.

According to the author, this method of painting on pottery is said to have been discovered by M. Laurin, in France, in the year 1873. Miss McLaughlin was the first successful imitator in the United States, having, in 1877, accomplished similar pleasing results and mastered the methods by her own experimental investigations. Her enthusiasm, ambition, and patient perseverance are worthy of all praise and commendation. It would be better for the future of the pottery interest of the country if our potters generally were imbued with a similar spirit. The measure of success which she has achieved it is not our duty or purpose to discuss here. It will suffice to say that the few small pieces of her work sent to the Paris Exposition of 1878 received Honorable Mention from the International Jury.

The actual experience of all the details essential to success in this branch of decorative art qualifies the author in a peculiar degree to write intelligently upon the subject, and gives to the manual a more than ordinary value.

In the Introduction the author very properly protests against the delusion which seems to be prevalent, that any one can paint acceptably upon pottery. She insists that a thorough and serious study of drawing, as well as some

natural capacity for art, is an essential requirement. She shows that painting in body colors, to be successful, requires not only high artistic skill, but a mastery of many technical difficulties. On page 37 she says: "It places in the hands of the painter of pottery a method at once so artistic and so thoroughly in accord with the modern school as to awaken a profound interest in the minds of all lovers of art"; and on page 39: "To the artist of ability sufficient to make use of it, it furnishes a palette which, although not of the same range as that of oil colors, yet affords an almost unlimited scale of colors each of which is enhanced to the fullest degree by the brilliant glaze with which the work is finished."

In the last portion of the volume two chapters are devoted to other modes of underglaze decoration, chiefly to modelling in relief, and incising and carving in clay. These, and other methods, are treated in a brief and superficial manner. They are evidently beyond the range of the author's special experience. The methods and value of sgraffito work are not fully shown, and the triumphs of Doulton in richly colored salt-glaze incised work are barely referred to as "Lambeth stone-ware." Tinworth's marvellous carvings are not mentioned, and the unrivalled *pâte-sur-pâte* of Solon is disposed of in one or two sentences. This part of the book is disappointing, and cannot be considered as a manual of the art and processes mentioned. It is little more than an enumeration of some of the best-known methods without throwing any light upon the details of the technics. We regret to feel obliged to note, also, the injustice of the disparaging reference to the glaze of the Lambeth and the Bennett faience, which, although possibly defective in some pieces worthy of preservation for their artistic beauty alone, is in general as sound and excellent as any.

WILLIAM P. BLAKE.

LEARNING TO DRAW, or the Story of a Young Designer.

By VIOLET-LE-DUC. Translated from the French by VIRGINIA CHAMPLIN. New York: G. P. Putnam's Sons. 1881. v + 320 pp. Illustr. 12mo.

T an early age Viollet-le-Duc revolted against the classical routine of the École des Beaux-Arts in Paris, and began alone the study of the monuments of France, which at that time had received little attention. The finest of these buildings date from the Middle Ages, and it was from Gothic architecture that Viollet-le-Duc learned the value of truth and logic in art. Dependence upon reason rather than precedent became the key-note of his life, and a crusade against academic supremacy in art, like that aroused by the brilliant polemics of Mr. Ruskin in England, was one of Viollet-le-Duc's persistent aims. He never ceased to attack the lethargic complacency which springs from academic routine, nor to denounce the perfectly trained, but unreasoning organization which is at once the strength and weakness of his country. Distinguished as an archæologist, encyclopedist, military and civil engineer, and architect, in these several careers he vigorously urged his opinions.

His hatred of traditional and illogical prejudices can have but an indirect interest for us, who lack method in all things, but the translator of Viollet-le-Duc's *Histoire d'un Dessinateur* rightly estimated the value to us of the admirable advice on the subject of drawing and education which this little book contains. No one is entitled to greater

authority in this matter of drawing than Viollet-le-Duc, for in his varied labors he proved with vivid emphasis the value of accurate and rapid drawing, and, with his example before us to illustrate his theories, we cannot refuse his conclusion, that the habit of drawing should in general be encouraged less as an end than as a means. Seeing and understanding supply the resources of the intellect, and drawing is at once a stimulant to observation and a test of comprehension.

► In the simple story in which Viollet-le-Duc presents his essay, an intelligent peasant-boy is adopted by a well-to-do manufacturer, whose keen observations and theories represent those of the author. The boy is taught to draw with judicious progression directly from nature, and gradually, from sketching and observation, the workings of nature are pointed out, and man's relations to it explained. Much definite information is given with extraordinary clearness on matters of science and art. The boy learns that these laws of nature are at once his tools and his opportunities. He grows up a close observer and clear thinker, and with his liberal education any profession is open to him, including that of an artist, for which his love for nature and skill in drawing seem to fit him. But a few decisive experiments convince his protector that the young man's mind is more apt to draw conclusions than inspiration from his surroundings, and hence the career of a designer is decided upon. A very fair exposition of the threatened decadence into which illogical design is betraying the industrial arts in France is introduced towards the end of the book. The evil is summed up in the doctrine of an academic designer, that "it is not for art to submit to material methods, but material methods should yield to art," and the remedy is shown to lie in thoughtful and logical design, where "the first condition of composition is a knowledge of materials and their proper manufacture."

The book is of the highest value to teachers; but, true to the author's principles of making every one reason for himself, it is not a whit less valuable to all who are interested in the development of the intelligence and the progress of art. The work is carefully translated, and illustrated by reproductions of the numerous drawings in the original edition.

ARTHUR ROTCH.

REPRODUCTIVE ART.

PROOFS FROM SCRIBNER'S MONTHLY AND ST. NICHOLAS.

Second Series. Scribner & Co., New York. Frederick Warne & Co., London. 1881. (50 plates. 4to. In Portfolio.)



HIS second series of proof impressions differs in several respects from its precursor of a year ago. In the first place it is really a "Portfolio," each picture being printed separately on a sheet of stout tinted paper, and, secondly, quite a considerable number of the plates (one fifth) are the product, not of the graver, but of the modern reproductive processes which are based upon photography. This fact, however, does not affect the value of the collection, which, as a notice in *Scribner's Monthly* for January, 1881, explained, has been selected rather with a view to the representation of the work of the artists who executed the originals, than as an exhibition of the skill of our engravers. For many pur-